

## ECAT Pre Engineering MCQ's Test For English Full Book

Sr	Questions	Answers Choice
1	Ancient	A. latent B. raw C. recent D. historical
2	Choose Relative Pair Of Word  Discredited: Reputation	A. Choleric: heat B. Stronghold: facility C. Stilted: simplicity D. Apprehensive: shyness
3	Choose correct word or phrase that is most opposite of the word given.  Bizarre	A. Fair B. Lottery C. Muddled D. Ordinary E. Lull

Fleas are perfectly designed by nature to feast on anything containing blood. Like a shark in the water or a wolf in the woods, fleas are ideally equipped to do what they do, making them very difficult to defeat. The bodies of these tiny parasites are extremely hardy and well-suited for their job.

A flea has a very hard exoskeleton, which means the body is covered by a tough, tile-like plate called a sclerite. Because of these plates, fleas are almost impossible to squish. The exoskeletons of fleas are also waterproof of fleas are also waterproof and shock resistant, and therefore fleas are highly resistant to the sprays and chemicals used to kill them.

Little spines are attached to his plate. The spine the flea scurries through an animal's fur in – search of grooming pet tries to pull a flea off through the hair coat, these spines will extend and stick to the fur like Velcro.

Fleas are some of the best jumpers in the natural world. A flea can jump seven inches, or 150 times its own length, either vertically or horizontally. An equivalent jump for a person would be 555 feet, the height of the Washington Monument. Fleas can jump 30,000 times in a row without stopping, and they are able to accelerate through the air at an incredibly high rate – a rate which is over ten times what humans can withstand in an airplane.

Fleas have very long rear legs with huge thigh muscles and multiple joints. When they get ready to jump. They fold their long legs up and crouch like a runner on a starting block. Several of their joints contain a protein called resilin, which helps catapult fleas into the air as they jump, similar to the way a rubber band provides momentum to a slingshot. Outward facing claws on the bottom of their legs grip anything they touch when they land.

The adult female flea mates after her first blood meal and begins producing eggs in just 1 to 2 days. One flea can lay up to 50 eggs in one day and over 2,000 in her lifetime. Flea eggs can be seen with the naked eye, but they are about the size of a grain of salt. Shortly after being laid, the eggs begin to transform into cocoons. In the cocoon state, fleas are fully developed adults, and will hatch immediately if conditions are favorable. Fleas can detect warmth, movement, and carbon dioxide in exhaled breath, and these three factors stimulate them to emerge as new adults. If the flea does not detect appropriate conditions, it can remain dormant in the cocoon state for extended periods. Under ideal conditions, the entire life cycle may only take 3 weeks, so in no time at all, pets and homes can become infested.

Because of these characteristics, fleas are intimidating opponents. The best way to control fleas, therefore, is to take steps to prevent an infestation from ever occurring.

According to the passage, fleas are able to jump

I with a high rate of acceleration

II up and down and from side to side

III because the blood they eat contains resilin

- A. I only  
 B. I and II only  
 C. II and III only  
 D. I, II and III

5	At arm's length:	A. Insult B. Very near C. Length of arm D. At a distance
6	Reticent : Prattle	A. Hedonist : War B. Phlegmatic : Emote C. Ascetic : Austerity D. Chasten : Chide
7	Ebullient	A. Feminine B. Dull C. Oily D. Salient
8	Choose Relative Pair Of Word Human: Infant	A. Foal: colt B. Lion: lioness C. Dog: whelp D. Bear: born
9	Altercation	A. adjustment B. repair C. quarrel D. split personality
10	Adage:	A. Motto B. Harangue C. Proverb D. Zenith

.I am writing in response to response to the article "Protecting our public spaces" in issue 14, published this spring in it, the author claims that "all graffiti is public spaces." I would like to point out that many people believe that graffiti is an art from that can benefit our public spaces just as much as sculpture, fountains, or other, more accepted art forms.

People who object to graffiti usually do so more because of where it is, not what it is. They argue, as your author does, that posting graffiti in public places constitutes an illegal act of property damage. But the location of such graffiti should not prevent the images themselves from being considered genuine art.

I would argue that graffiti is the ultimate public art form. Spray paint is a medium unlike any other. Though graffiti, the entire world has become a canvas. No one has to pay admission or travel to a museum to see this kind of art. The artists usually do not receive payment for their efforts. These works of art dotting the urban landscape are available, free of charge, to everyone who passes by.

11 To be clear, I do not consider random words or names sprayed on stop signs to be art. Plenty of graffiti is just vandalism, pure and simple. However, there is also graffiti that is breathtaking in its intricate detail, its realism, or its creativity. It takes great talent to create such involved designs with spray paint.

- A. Vandalism
- B. Art
- C. Illegal
- D. Creative

Are these creators not artists just because they use a can of spray paint instead of a paintbrush, or because they cover the side of a building rather than a canvas?

To declare that all graffiti is vandalism, and nothing more, is an overly simplistic statement that I find out of place in such a thoughtful publication as your magazine. Furthermore, graffiti is not going anywhere, so might as well find a way to live with it and enjoy its benefits. One option could be to make a percentage of public space, such as walls or benches in parks, open to graffiti artists. By doing this, the public might feel like part owners of these works of art, rather than just the victims of a crime.

According to the writer, random words sprayed on stop sings are not

12	Choose the correctly spelt word.	A. OCCURENCE B. OCCURANCE C. OCCURRENCE D. ICCURRENCE
13	<b>Choose correct word or phrase that is most opposite of the word given.</b> Sybarite	A. Childless B. Vascular C. Ascetic D. Imposter E. Veteran
14	Anomaly:	A. Normality B. Assert C. Irregularity D. Provoke

15	Nothing can absolve you _____ the promise you have made.	A. from B. in C. for D. with
<b>Choose correct word or phrase that is most opposite of the word given.</b>		
16	Puerile	A. Mature B. Servile C. Odoriferous D. Petty E. Signify
<b>Identify Error</b>		
17	Everyday <u>the</u> watchman <u>would lock</u> the door and <u>walking</u> around the <u>building</u> <u>No error</u>	A. A B. B C. C D. D E. E
18	Unaffected	A. Defective B. Insincere C. Transparent D. Weird
<b>(Complete the sentence with suitable words)</b>		
19	Some one invented air conditioner _____ luxury of writer in summer	A. Provides B. For providing C. To have provided D. To provide

At the time Jane Austen's novels were published – between 1811 and 1818 – English literature was not part of any academic curriculum. In addition, fiction was under strenuous attack. Certain religious and political groups felt novels had the power to make so-called immoral characters so interesting that young readers would identify with them; these groups also considered novels to be of little practical use. Even Coleridge, certainly no literary reactionary, spoke for many when he asserted that “novel-reading occasions the destruction of the mind's powers.”

These attitudes towards novels help explain why Austen received little attention from early nineteenth-century literary critics. (In any case a novelist published anonymously, as Austen was, would not be likely to receive much critical attention.) The literary response that was accorded to her, however, was often as incisive as twentieth-century criticism. In his attack in 1816 on novelistic portrayals “outside of ordinary experience,” for example. Scott made an insightful remark about the merits of Austen's fiction.

Her novels, wrote Scott, “present to the reader an accurate and exact picture of ordinary everyday people and places, reminiscent of seventeenth-century Flemish painting.” Scott did not use the word ‘realism’, but he undoubtedly used a standard of realistic probability in judging novels. The critic Whately did not use the word ‘realism’, either, but he expressed agreement with Scott's evaluation, and went on to suggest the possibilities for moral instruction in what we have called Austen's ‘realistic method’ her characters, wrote Whately, are persuasive agents for moral truth since they are ordinary persons “so clearly evoked that we feel an interest in their fate as if it were our own.” Moral instruction, explained Whately, is more likely to be effective when conveyed through recognizably human and interesting characters than when imparted by a sermonizing narrator. Whitely especially praised Austen's ability to create character who “mingle goodness and villainy, weakness and virtue, as in life they are always mingled. “Whitely concluded his remarks by comparing Austen's art of characterization to Dickens', starting his preference for Austen's.

Yet, the response of nineteenth-century literary critics to Austen was not always so laudatory, and often anticipated the reservations of twentieth-century literary critics. An example of such a response was Lewes complaint in 1859 that Austen's range of subject and characters was too narrow. Praising her verisimilitude, Lewes added that, nonetheless her focus was too often only upon the unlofty and the commonplace. (Twentieth-century Marxists, on the other hand, were to complain about what they saw as her exclusive emphasis on a lofty upper middle class.) In any case having being rescued by literary critics from neglect and indeed gradually lionized by them, Austen steadily reached, by the mid-nineteenth century, the enviable pinnacle of being considered controversial.

The passage supplies information for answering which of the following questions?

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- A. Was Whately aware of Scott's remarks about Jane Austen's novel?
- B. Who is an example of a twentieth-century Marxist critic?
- C. Who is an example of a twentieth-century critic who admired Jane Austen's novels?
- D. What is the author's judgement of Dickens?